

OCT-3 '21

OCT -3 1921

©CIL 17033

Copy right

Associated First National Pictures, Inc..... 10%
presents
POLA NEGRI 50%
as the wild dancer in 15%
"ONE ARABIAN NIGHT" 100%
A First National (T.M.) Attraction 25%

SYNOPSIS

Over the sands to the city of Bagdad came a wandering troupe of jugglers, among them a hunchback, a drunken old woman, and a beautiful, black-haired dancer who cared for nothing but to bewitch the hearts of men and loved to rouse the jealousy of the devoted hunchback. On the way to Bagdad, she had met with the great slavedealer, Schmet, and her head was full of plans for winning her way through his means into the harem of the great sheik. The troupe's first showing in the city almost ended in disaster, for the young sheik found the throngs of spectators in his way as he rode through the city, and ordered his men to drive them out. But one sight of the dancer changed his mood. Wild with love of her, he bought precious gifts in the bazaar and sent the handsome young merchant Nour-ed-din to take them to her. The messenger pleased the fickle dancer even better than the gifts and she followed him to his shop, stealthily pursued by the hunchback, who had been warned by the old hag. But Nour-ed-din, whose heart belonged to Zuleika, favorite wife of the mighty sheik, remained cold to the dancer's passionate wooing; and the hunchback, who had come to kill a rival, staid to vow eternal gratitude to the one man who had ever resisted the dancer.

In the harem of the great sheik, Zuleika the favorite pined for her true love Nour-ed-din the merchant. Once the old sheik came upon her gazing wistfully from the palace, and his suspicions were roused to jealous fury by a whistled signal he heard outside the harem. Pleased that she was innocent fell on deaf ears. The sheik condemned his favorite to death. The whistle had not come from Nour-ed-din, however, but from the young sheik who was vainly trying to win Zuleika's favor. He learned of her danger and rushed to tell his father the truth of the matter, reaching him just in time to save Zuleika from the executioner's sword. All his love for her revived as the old sheik realized his favorite was guiltless, but Zuleika shuddered away from her lord in uncontrollable terror, and the sheik's wounded vanity turned from consolation to thoughts of the wonderful dancer the slavedealer had told him of.

Both father and son came to watch the dancer in the marketplace that night. At the close of the performance, the old sheik bade Achmet bring the dancer to his harem the next day. The young sheik also waited for her, but she slipped away from him to the slavedealer after a wild chase through the streets of Bagdad. Next day, Achmet conducted her to the mighty sheik, who received her in state, led her to the harem, and lifting the necklace of pearls that made her chief wife and mistress of the harem from Zuleika's shoulders, laid it about the dancer's.

In despair at losing the dancer whom he loved so much, the hunchback took some magic pellets that threw him into a deathlike trance. The old woman stuffed the body into a sack, and it was carried to Nour-ed-din's shop by his two slaves, who came to the players' booth to steal what they could find. They were terror-stricken when they discovered they had stolen the body of a man instead of treasure, and hid the sack in a chest that was loaded with goods for the harem of the sheik. For Zuleika was making purchases at Nour-ed-din's shop for the pleasure of seeing him. When she went, she and her confidante Haidee concealed the young merchant in one of the loaded chests, and so both Nour-ed-din and the body of the hunchback was carried back to the harem, where all the sheik's wives made a feast to celebrate the joy of the lovers.

Meanwhile, in the courtyard, the efforts of the faithful old woman to revive the hunchback were at last successful; but when he learned that she had allowed the dancer to fall into the hands of the sheik he drove her away and began frantically to climb the walls of the palace. He reached the bedroom window only to find the dancer dying on the floor. For the sheik's beautiful new wife, who knew no fear, had dared to summon the young sheik after the father had fallen asleep. The passion of their meeting waked the sheik, whose first blow struck his faithless wife, and his next his son. His sword still reeking, the tyrant strode out into the harem, only to find that here too he was betrayed. But the blow he aimed at Nour-ed-din never fell, for the hunchback, bent on revenging the dancer's death, struck him down just in time to save the young merchant and Zuleika.

Copyrighted by Associated First National Pictures
Inc.

Directed by Ernst Lubitsch.

ASSOCIATED FIRST NATIONAL PICTURES

OF
WASHINGTON, D. C., INC.



6TH FLOOR, MATHER BUILDING
916 G ST., N. W.
PHONE MAIN 176



OCT -3 1921 ✓

37149 OCT-3'21

OCT -3'21

©CIL 17033 ✓

Titale Page.

✓ One Arabian Night. ✓

Photoplay in 8 Reels.

✓ Directed by Ernst Lubitsch.

Author Associated First National Pictures Inc. U S A. ✓

There'll be a Franchise everywhere

SPECIAL REPORT

The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To.....Associated First National Pictures, Inc.....

Gentlemen:

We wish to advise you that the majority comment on your photoplay
"ONE ARABIAN NIGHT"
reviewed by The National Board of Review on July 22, 1921
was as follows:

ENTERTAINMENT VALUE.....UNUSUAL.....EDUCATIONAL VALUE.....EXCELLENT AS ARTISTRY

ARTISTIC VALUE: Dramatic interest of story.....UNUSUAL.....Coherence of
narrative.....EXCELLENT.....Acting.....EXCEPTIONAL.....Photography.....EFFECTIVE
Technical handling.....DEFT AND SURE.....Costuming (if period pro-
duction).....EFFECTIVE.....Atmospheric quality—Scene setting.....EXCEPTIONALLY CONVINCING
Historical value (if period production).....UNUSUALLY INTERESTING FOR ITS TREATMENT
OF THE ROMANCE PERIOD OF ORIENTAL FICTION.

GENERAL COMMENT: THIS VIVID, SWIFT-MOVING PICTURE IS THE MEER OF ORIENTAL DRAMAS
ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND
MUST RANK AS ONE OF THE EXCEPTIONAL PHOTOPLAYS OF THE YEAR. IT HAS BOTH
DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF
ROLA NAGHI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER
BEFORE THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.

The critics of the
public. They bring
and liberty of ex-
posed through
same time social
The National B
ality, and even
diligently for
Though it is a v
the crystallization
reflected through th
the country.

ENTERTAIN
EDUCATIONAL
presentation and interpretation on pres
ent classes of society past and present.
MORAL EFFECT—This applies
ARTISTIC VALUE—This is
out-door scenes and ac-
of incongruous elem



presented to the
liberty of speech
to ideas pre-
At th

of Motion

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

OCT -3 1921

Dated at Washington D. C.

Oct 3, 1921

Register of Copyrights,
Library of Congress,
Washington, D. C.

OCT -3 '21
37149 OCT -3 '21

Dear Sir:

The undersigned claimant of copyright in the work herein named,
deposited in the Copyright Office and duly registered for copyright pro-
tection, requests the return to him under the provisions of sections 59 and
60 of the Act of March 4, 1909, of one or both of the deposited copies of the

3 Prints entitled One Arabian Night.

(8 Reel picture)

deposited in the Copyright Office on _____ and registered
under Class _____, XXc., No. ©CIL 17033

If this request can be granted you are asked and authorized to send
the said copy or copies to me at the following address: _____

_____ or
to _____
at _____

Signed Associated First Nat Pictures Inc.
(Claimant of Copyright)

16 Copies Returned

OCT 4 1921

Bk. D del in Person

W. L. Summer

©K-B.F.T.

OCT -4 1921

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress